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hardcover

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ongoing monthly series

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HAWK & DOVE #3

THE GREATEST GOLDEN AGE STORIES EVER TOLD

If you've ever wondered why the 1940s are considered the Golden Age of Comics, you can stop wondering, because the answer will be clear in the pages of **THE GREATEST GOLDEN AGE STORIES EVER TOLD**.

THE GREATEST GOLDEN AGE STORIES EVER TOLD is a 288-page hardcover volume featuring 22 of the best tales the Golden Age DC, All-American, and Quality Comics lines had to offer, including some fabulous firsts.

In this volume of classics are:

- Batman in "While the City Sleeps" from **BATMAN #33** (1945), with art by Dick Sprang.
- Black Canary in "Riddle of the Topaz Brooch" from **FLASH COMICS #95** (1946), with art by Carmine Infantino.
- Blackhawk in "The Plateau of Oblivion" from **MODERN COMICS #67** (1947), with art by Reed Crandall.
- The Flash in "The Rise and Fall of Norman Empire" from **ALL-FLASH #14** (1944), written by Gardner Fox, with art by E.E. Hibbard.
- Green Lantern in "The Icicle Cuts South" from **ALL-AMERICAN COMICS #92** (1947), with art by Alex Toth.
- The Justice Society in "The Injustice Society of the World" from **ALL-STAR COMICS #37** (1947), by Gardner Fox, Irwin Hasen, Joe Robert, Carmine Infantino, and Alex Toth.

- Kid Eternity from **KID ETERNITY #3** (1946), with art by Mac Raboy.

- Plastic Man in "Where is Anacapa?" from **PLASTIC MAN #31** (1950), by Jack Cole.

- Scribbly in "Midget Cartoonist" from **ALL-AMERICAN COMICS #6** (1945), by Sheldon Mayer.

- Sam Bradley in "Dime Store Detective" from **DETECTIVE COMICS #5** (1937), by Jerry Siegel and Joe Shuster.

- Superman in "Superman Returns to Krypton" from **SUPERMAN #91** (1949), with art by Al Plastino.

- Wonder Woman in "Icebound Maidens" from **WONDER WOMAN #13** (1946), by William Moulton Marston and R.G. Pate.

Plus stories of Black Condor, the Roy-Comandos, Hawkman, Johnny Quick, Robotman, Sandman, The Spectre, Vigilante, and Wildcat, all by some of the greatest talents of the Golden Age.

Over half of these stories have never before been reprinted, and most of the rest have not been seen for at least fifteen years. Also included are three pages of Golden Age house ads and a pair of 1940s vintage institutional ads featuring Superman and Green Arrow. Golden Age expert Roy Thomas provides an informative Foreword and the book's editor, Mike Gold, the Introduction. The painted cover is by Jerry Ordway.

These are truly **THE GREATEST GOLDEN AGE STORIES EVER TOLD**.



SUPERBOY...THE COMIC BOOK

The weekly syndicated, live-action "Superboy" television show debuted last fall—ranking #1 in its time slot in most of the 100+ markets. This fall, the series returns to television with a new cast, new stories—and a DC Comics **SUPERBOY** comic book series to support it.

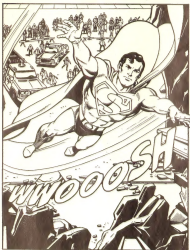
SUPERBOY #1 picks up where the television series leaves off, delving into the missing pieces of Superboy's life, revealing secrets the TV show has never touched upon. You'll learn about Clark's arrival at college . . . his reasons for putting on the unique blue-and-red costume that would one day be known throughout the universe . . . his

meeting with a mysterious being from space, and more.

And, while **SUPERBOY** will not be a part of the regular DC Comics continuity, there will be a tie-in with the current ongoing Superman titles . . . but you'll have to read **SUPERBOY** to discover what that connection will eventually reveal. Be prepared to be surprised.

SUPERBOY is a regular ongoing monthly series, written by John Moore, pencilled by Jim Mooney, and inked by Ty Templeton.

SUPERBOY . . . the story of the boy who will one day become the Man . . . of Steel.

Paul Copperthorne, *Writer*
Picture Man, Editor

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FROM • THE EDITOR

I don't know. This year, it is really difficult for me to get into the holiday spirit. Maybe it's because the spirit is foisted upon us earlier and earlier each year. In October, as I was searching for a gardening tool, I discovered that gardening season was over. On the racks that had once held that all-important gardening hose was a huge display of Christmas ornaments and accessories. All I wanted to do was prune some 'mums. I just couldn't see loading up the car with plastic reindeer for the lawn.

Christmas in the comics is something special, though. Once a year, our continuity buffs allow us the one discretion of celebrating Christmas. (Or are those folks who write us to tell us of every continuity error simply hibernating?) In any case, the holiday has been celebrated in nearly every series that DC Comics has published regularly. Some of the Batman and Superman holiday stories, especially those edited by Julie Schwartz in the 1960s and 1970s, are fondly remembered and re-read at this time of year.

So put on that Santa hat (or not, as you please) and enjoy this holiday season by re-reading some comics you have put away but haven't read in a long time. And share your comics enjoyment with friends who don't read comics as often as you do. (And if you're one who doesn't read comics often, then, well, I'm glad that you read **DIRECT CURRENTS**. I hope that in the pages of this issue or other issues you've discovered some material that interests you.)

Next year, we plan to bring you as much enjoyment as we have in previous years. So watch out for those lawn deer and have a fun one.

Best Wishes,
Sincerely,
Dad

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BACK THROUGH THE AGES WITH *TIME MASTERS*

The clock is running out on the past . . . and if someone doesn't do something about it, there won't be any future.

That's where the **TIME MASTERS** come in.

Rip Hunter, inventor of the fabulous Time Sphere and leader of a legendary troupe of time travelers, is back with his crew to track through time a terrible conspiracy that has brought mankind to the brink of disaster. The only hitch is that no one but Rip and his friends believe that the conspiracy even exists.

Time Masters travel back through the ages, tracing the threads of this conspiracy and coming into contact with some of DC's greatest heroes of the present and past, including members of Justice League International, Doc Magnus of the Metal Men, Booster Gold, Superman, Green Lantern, Tomahawk, Arion Lord of Atlantis, The Viking Prince, Jonah Hex, Bat Lash, and others drawn from the rich history of the DC Universe.

TIME MASTERS is an eight-issue maxi-series in the New Format, written by Bob Wayne and Lewis Shinar, pencilled by Art Thibert, and inked by Jose Marzan, Jr.

Time is running out . . . and the **TIME MASTERS** fight the past to save the future.



BOOKS SHIPPING IN DECEMBER

ACTION COMICS #648

Part 3 of the 3-part "Brainiac Trilogy": Brainiac's back . . . and it's just his bad luck that Superman's figured out where to find him. The Man of Steel meets the new Brainiac in a sprawling battle of mind and muscle. Written by Roger Stern, with art by George Pérez and Brett Breeding. Cover by Pérez. \$7.75



ACTION COMICS #649

ADVANCED DRAGONSLAYERS & DRAGONS™ #10

The young Cat Lord with whose care Connor has been entrusted, is kidnapped . . . by the same bounty hunters seeking to return Vajra to her former slaveholders. Written by Dan Mishkin, with art and cover by Jan Duursema. (New Format) \$1.50



ADVANCED DRAGONSLAYERS & DRAGONS™

CAPTAIN ATOM #37

Absorbing a massive jolt of energy

throws Captain Atom 24 hours into the future. Now he's got to find out what happened to that missing day . . . or lose everything. Written by Gary Bates and Greg Weisman, with art by Rafael Kayanan and Florence Tanghal. Cover by Pat Broderick. \$1.00

DEADMAN: LOVE AFTER DEATH #2

(of a 2-book mini-series)

A concerted side-show ringmaster becomes a target for Deadman. This man who was once Boston Grand battles deadly beasts and fearsome freaks as he tries to save his newfound love. Written by Mike Baron, with art and cover by Kelley Jones and coloring by Lee Denscheid. (Suggested for Mature Readers. Prestige Format.) \$3.50

DETECTIVE COMICS #601

The Penguin wants to trust . . . a hotel full of hostages for the life of Batman. Written by Alan Grant, with art by Norm Breyfogle and Steve Mitchell. Cover by Breyfogle. \$1.00

DOC SAVAGE #10

Part 2 of the 4-part "The Shadow and Doc Savage": Continued from THE SHADOW STRIKES! #5. It's a wonder it didn't happen sooner . . . Doc takes on The Shadow as his operatives try to bust him out of Doc's infamous Crime College. Continues in THE SHADOW STRIKES! #6. Written by Mike W. Barr and Gerard Jones, with art by Rod Whigham and Eduardo Barreto. Cover by Barreto. (Deluxe Format) \$2.50

DR. FATE #14

Linda refuses to become Doctor Fate . . . leaving Kent and Poley to face the evil sorcerer Wotan by themselves. Written by J.M. DeMatteis, with art and cover by Shawn McManus. (New Format) \$1.50



DR. FATE #14

DRAGONLANCE™ #76

Part 4 of the 4-part "Myrtila's Test of High Sorcery": Good battles evil . . . and neutrality takes up the slack. When you aspire to high sorcery like Myrtila, you have to evaluate yourself . . . with painful honesty. Written by Dan Mishkin, with art by Michael Collins, Ron Randall, and Randy Elliott. Cover by Collins. (New Format) \$1.50



DRAGONLANCE™ #76

EL DIABLO #6

Part 3 of the 4-part "The Storm": Doc Rice teeters on the brink of an explosive racial conflict . . . and a frustrated and rebuffed El Diablo turns his back on his city. Written by Gerard Jones, with art and cover by Mike Poretsky and John Nyberg. (New Format) \$1.50

FIRESTORM #34

Simon LeGren's best shot, Killer Frost has been released. Someone is up to no-good, and Martin Stein's going to find out who. Written by John Ostrander, with art and cover by Tom Mandrake. \$1.00

FLASH #25

Mason joins together a team of heroes and co-villains to free Flash from the clutches of a scheming master criminal. Guest-starring Elongated Man, Manhunter, Chuck, Kapellist Ravlers, Captain Cold, Heat Wave, and Pied Piper. Written by William Messner-Lobos, with art and cover by Greg LaRocque and Larry Mahlstedt. \$1.00

FORGOTTEN REALMS™ #17

Part 3 of the 4-part "Dragon Reach": Prism Agvira takes on the cause of dragons' rights, leaving Orman and Elminster to their battle of wits and wizardries. Written by Jeff Grubb, with art and cover by Page Morales and Dave Simons. (New Format) \$1.50

BOOKS SHIPPING IN DECEMBER



FORGOTTEN REALMS™ #7

GREATEST GOLDEN AGE STORIES EVER TOLD Hardcover

These are 22 classic stories from the 1940s, the famed Golden Age of Comics, featuring Batman, Black Canary, Blackhawk, The Flash, Green Lantern, The Justice Society of America, Plastic Man, Spectre, Superman, Wonder Woman, and many others. Roy Thomas provides the introduction. Painted cover by Jerry Ordway. \$24.95



GREATEST GOLDEN AGE STORIES EVER TOLD Hardcover

GREEN ARROW #28

Part 2 of the 2-part "Worlded Returned": Not only has Worlded got the drop on Green Arrow . . . but someone is trying to kill Oliver Queen. Written by Mike Grell, with art and cover by Dan Jurgens and Dick Giordano. (Suggested for Mature Readers. New Format.) \$1.25



GREEN ARROW #28

RAWN & DOWE #8

The Batman's old foe Copperhead slithers into town and is getting the squeeze on one of Hawk & Dove's friends. Written by Barbara and Karl Rosel, with art by Greg Guler and Scott Hanna. Cover by Guler and Karl Rosel. \$1.00

INTERLAYER #26

While bomb-worshipping fanatics attempt to set off a rain of nuclear missiles, Constantine is trapped in . . . a dream? Written by guest-writer Grant Morrison, with art and painted cover by David Lloyd. (Suggested for Mature Readers. New Format.) \$1.50

THE HUNTRESS #11

It's a showdown between Wyvern and The Huntress, while the countdown continues for Manhattan, courtesy of nuclear terrorists. Written by Joey Cavalieri, with art and cover by Joe Staton and Bob Smith. (Suggested for Mature Readers.) \$1.00

JUSTICE LEAGUE AMERICA #25

Three JLA'ers are stuck in the middle of the ocean on a melting lifeboat . . . with no way to call for help. Written by Keith Giffen and J.M. DeMatteis, with art by Adam Hughes and Art Nichols. Cover by Hughes. \$1.00

JUSTICE LEAGUE EUROPE #10

What happened to Power Girl? Will the Crimson Fox join the JLA? And what about Metamorpho? Why are you asking us? Written by Keith Giffen and William Messner-Lobos, with art and cover by Bart Sears and Pablo Marcos. \$1.00



JUSTICE LEAGUE EUROPE #10

JUSTICE LEAGUE INTERNATIONAL SPECIAL featuring MISTER MINOR #1

Punky Hashman's agreed to help Mister Miracle resume his stage career with a show at Madison Square Garden. Unfortunately, Manga Khan and The Cluster were able to get some tickets. Guest-starring Metamorpho, Power Girl, Blue Beetle, Booster Gold, Fire, Ice, Guy Gardner, and Martian Manhunter. Written by Len Wein, with art by Joe Phillips and Bruce Patterson. Cover by Phillips. \$1.50

LEGENDS OF THE DARK KNIGHT #3

Part 3 of the 8-Part "Shaman of Gotham": When a man is killed during a strange theft, The Batman finds himself pitted against an almost ethereal foe. Written by Dennis O'Neil, with art by Ed Hammon and John Beatty. Cover painting by George Pratt, from pencils by Hammon. (Deluxe Format) \$1.50

THE LEGION OF SUPER-HEROES #44

The Time Trapper is dead . . . which begs the question of who, or what, is powerful enough to kill him. Written by Keith Giffen, Tom Bierbaum, and Henry Bierbaum, with art and cover by Giffen and Al Gordon. (Deluxe Format) \$1.75

MANHUNTER #22

A shocking tour of his past life provided by the Manhunter Grandmaster points the way to a dramatic new future for Mark Shaw. Written by Kim Yale and John Ostrander, with art by Grant Nielsen and John Statens. Cover by Nielsen and Giordano. \$1.00

THE NEW GODS #13

Part 3 of the 6-part "Bloodline": Orion's finally found what he's been seeking . . . and with that knowledge may

BOOKS SHIPPING IN DECEMBER

come the ultimate choice. Written by Mark Singer and Paris Cullins, with art by Cullins and Will Byberg. Cover by Cullins. (New Format) \$1.58

THE NEW TITANS #43

Part 2 of the 4-part "Titan Plague": The Titans are infected by the Terminator Plague. Written by Marv Wolfman, with art by Tom Grummett and Al Vey and a cover by Grummett and George Pérez. (Deluxe Format) \$1.75

THE PHANTOM #71

The Phantom fights to save a drought-ravaged nation from destruction. Written by Mark Verheiden, with art and cover by Luke McDonnell. (New Format) \$1.50



THE PHANTOM #71

THE QUESTION #34

Nub City seems quiet . . . but Nola can be deceiving as something continues to fester beneath the surface. Will it finally succeed in destroying Myers and her city? Written by Dennis O'Neil, with art by Denny Cowan and Malcolm Jones III. Cover by Cowan. (Suggested for Mature Readers. New Format.) \$1.75

THE RUNE #2

(of a 4-issue mini-series)

Only the shattered fragments of Siegfried's father's sword can help him obtain the Nibelung Gold . . . but even with it, can he defeat the dragon Fafner? This adaptation of Wagner's classic opera of gods and heroes continues. Written by Roy Thomas, with art and cover by Gil Kane. (Suggested for Mature Readers. Prezelde Format.) \$4.95

SECRET ORIGINS #43

The secret origins of three members of the Legion of Super-Heroes who gave their lives in the line of duty: "Peco

Lad," written by Mike W. Barr with art by Curt Swan and Mark Badger; "Chemical King," written by Robert Loren Fleming with art by Chris Spruace and Al Gordon; and "Karate Kid," by writers Tom and Mary Barbours, with art by Mike Parobeck and Paul Fiebig. Cover by Dave Cockrum and Eric Shanower. \$1.75



SECRET ORIGINS #43

THE SHADOW STRIKES! #5

Part 1 of the 4-part "The Shadow and Doc Savage": The greatest pulp heroes of all time, together for the first time as a mysterious criminal comes into possession of a device that threatens the entire world. Continues in DOC SAVAGE #17. Written by Gerard Jones with co-plot by Mike W. Barr, with art by Rod Whigham and Eduardo Barreto. Cover by Barreto. (Deluxe Format) \$1.75

STAR TREK® #5

New Brindor III has been overrun with a fatal disease that McCoy can't cure . . . so the government settles for executing the ill doctor. Written by Peter David, with art by James W. Fry and Arne Starr. Cover by Jerome Moore. (New Format) \$1.50

SQUAD SQUAD #17

The Squad gets some competition as the Soviets form the Red Shadows, the USSR's answer to the Squad. And, revealed at last, the identity of the mad plot-thriller. Also, the USA crime organization begins to unravel. Written by John De-trander and Kim Yale, with art by John K. Snyder and Geoff Isherwood. Cover by Snyder and Karl Kesel. \$1.00

SUPERBOY #1

Based on the hit syndicated television series, Superboy returns to comics. When did he first don his costume? Learn the secret origin of the beginnings of the greatest super-hero of all time. Written by John Moore, with art by Jim Mooney and Ty Templeton. Photographic cover featuring the new "Superboy" television star, Gerard Christopher. \$1.00

SUPERMAN #40

The Evil Factory's Four-Armed Terror has stolen Bloodsport's Kryptonite bullet and exposed Superman to its deadly radiation . . . except the Man of Steel is hardly affected. Written and pencilled by Jerry Ordway, with inks by Dennis Janke. Cover by Ordway. \$1.75



SUPERMAN #40

TIME MASTERS #1

(of an 8-issue mini-series)

Rip Hunter, the legendary master of time, and his team of time travelers are back to crack the time barrier as he uncovers the threats of a deadly conspiracy that's controlled the world for centuries . . . a conspiracy that no one else believes exists. Written by Bob Wayne and Louis Simen, with art by Art Thibert and Jose Marzan, Jr. Cover by Thibert. (New Format) \$1.75

WUNDER WOMAN #35

There's trouble in Paradise, as Diana, the Amazons, and the first visitors to the Island fall prey to a mysterious force. Written by George Pérez and Minny Newell, with art by Chris Marrinan and Steve Montano. Cover by Marrinan and Pérez. \$1.00

people at work

ADAM HUGHES

A few months back, a new name appeared under the penciller's credit in the pages of one of DC's most popular titles, *JUSTICE LEAGUE AMERICA*. The name may be new to most comic book readers, but Adam Hughes has the kind of talent that insures he won't long remain a stranger.

"I was born May 5, 1967, in Riverside, New Jersey," Adam told us. "I grew up in a little town called Florence, which is so small that you have to be born there to find it. And that's pretty much it. Nothing amazing or traumatic happened to me that would spawn a future comic book artist. I went to school, where I drew on my last papers more than I filled in the answers."

Comic books were an early and important part of Adam's life. "I can't remember what I did last week," he laughs, "but I can remember the first comic I ever read. I used to get them and draw matchboxes on everybody, but the first comic that I ever sat down with and followed the story was *Fantastic Four* #81. That was it, all that great Jack Kirby art and action."

"Probably the first artists I started noticing and consciously buying were George Pérez and John Byrne. I remember the summer of '77, when my Aunt Elaine brought me *Star Wars*, the first thing Byrne, Chris Claremont, and Terry Austin did together. That was also the summer of 'Star Wars', so all that is one summer just kind of hooked me. At that point I said, yeah, I'm gonna grow up to be a comic book artist."

"For the longest time, I was a poor man's John Byrne. I took a professional artist, Neil Wake, creator of *Eagle*, to look at my stuff and say, 'It's nice, but it looks like you're trying to be John Byrne.' Neil was the first comics artist I ever met. He was like a holy man to the youth that I was."

"The private school I went to didn't have a strong art program because there really wasn't a large student body. So every year there would be maybe five or six artists, and they'd throw us all into a room with one of the teachers who happened to have gone to art school."

"I was never discouraged from cartooning, but most of what we did was painting, which I never got the hang of. So whenever I could, I would do my little drawings of people in their underwear jumping off buildings."

"My teachers wanted me to go to an art school, work hard, graduate, and then I'd have the red cupcake rolled out for me and make more money than I ever thought. But I didn't want to make money. I just wanted to do what was fun. If I had gone to art school, I probably wouldn't have had the opportunity to start when I did."

For several years during school, Adam had gotten away from reading comics and drawing. Eventually, the need for a hobby to break up the lull of work got him back into the comic book field. As for drawing, Adam recalls, "I think one of the best things that happened to me, and it sounds terrible, was that the day I got my diploma, I came down with meningitis/encephalitis and torporitis at the same time. I was bedridden for the entire summer of 1985. Consequently, I did a lot of drawing and I saw more of an improvement from those few months than I had for the



entire four years of high school. That's when I started actively drawing more, sketching more, not just drawing to draw a fun picture but drawing to try to get better."

"After I recovered, I had a lot of really underpaid, nine-to-five, minimum wage jobs, I worked in a grocery store. I worked in a plant that made transformers. . . . the electrical kind, not the kind that turn into trucks. I was eventually fired from that transformer plant, which was great, because right after that I got a job in a comic book store."

"During the next year and a half, while I was working on my art, friends kept telling me to go up to Marvel and DC and get a job because I was better than the guys they had working there, but I knew I wasn't. I knew if I tried I'd end up failing flat on my face. So I stayed home and practiced a lot."

"I started going to comic book conventions with the explicit purpose of meeting artists and getting them to critique my work. I never went with the intention of getting work. I just wanted to know what I was doing wrong. I did that long enough, until somebody after lunch-bought my work for about half an hour, asked if I wanted a job. So when people ask me how I got into the business, I honestly have to say 'I got lucky.'"

"The landlady was Marc Wheatley of Night Studios, who was producing *Black & Blue* for Apple Comics. Of course, my first sale had been earlier that year. I'd made a resolution on New Year's Eve of '86 that '87 was the year I was going to start in comics. And that night, I went to Neil Wake's house, and he offered me a pin-up page. So I figured getting an assignment on January 1st was getting the year off to a good start."

"After that, I did backgrounds for Neil on *Eagle*, helping him get his schedule sorted out, and I also did the finished pencils over his layouts on a *Conan* *Black & Blue* story. Then I moved on to another black-and-white company, Adventure Publishing, doing short stories and one full book for them, *Deathwars*."

"I was working on that for about a month when Comics offered me the chance to try out for Maze Agency. There were two rounds of auditioning for the book. I didn't get it in the first round, but the guy who did didn't work out, so they re-audited and I got it the second time around."

Adam, as it turned out, was actually the first choice for Maze Agency artist. Alan Davis had originally been slated to draw the comic but was forced to drop out after drawing the 8-page story for creator Mike Barr's proposal. "I think with every major book I've ever done, which isn't a lot, I've filled a large set of shoes, or tried to, anyway."

"During that job, I did an issue of *Alphas*, which was a big thrill for me. Along with Love & Rockets, *Alphas* is one of my favorite com-

ics, and Steve Bude is my favorite artist. I love his style. From a professional point of view, his approach to comics is the one I follow, in that you have to be a good artist first before you can be a good comics artist. A lot of my contemporaries have tried to draw comics short comics, as they're learning anatomy and perspective second-hand. Everybody I ever talked to said if you're going to learn, you have to go back to the basics and work your way up. That's what I've done."

"In July of 1988, I went to my first big convention in Chicago where I met Bill Willingham, who liked my stuff. I eventually did an issue of *The Constant* for him. Anyway, Bill took me to meet Andy Helfer. I gave him my samples, which he liked, and he asked me when I would be available to work for him. I told him not until the spring of '89, when I'd be through with my commitment to Maze Agency. He said fine, and I thought that would be it."

"Sure enough, in February of this year, Andy called to ask if I was almost done. I went up to DC, had a long talk with Andy and we agreed that when I was finished with *Alphas*, I would start on *JUSTICE LEAGUE AMERICA*. At first, I was very apprehensive about the assignment and wanted to try something else first, to ease into mainstream comics rather than start off on one of DC's hottest books. Also, it's his place, where I did Maze Agency, I was filling Alan Davis's shoes. On *Alphas*, I was filling Steve Bude's shoes. And now here I was, about to jump into Kevin Maguire's shoes. My first move starting to hurt. But Andy insisted I could do it, so I agreed."

"I started a couple of months sooner than we both thought, because at the end of February, I got a call from Comics and I was told to stop what I was doing, that Maze Agency had suspended publication. Not an hour after that call, Helfer called up and told me he'd have the first script to me in a week. The following Monday I received the script for the first half of *JUSTICE LEAGUE AMERICA* #31."

"The funny thing about the new *JUSTICE LEAGUE* is that it's not full of DC's heavy-hitter characters, like the original JLA. It's really like a haven for characters whose books have been cancelled—which I think is great. I love playing with those second-stringers. I think that's the charm of the book."

"I'm having more fun now than I've had with any other assignment. I'm planning on sticking with it as long as I can meet the deadlines. It'd be a nice feather in my cap to have a two-, three-year run on the book. I mean, when you think back to the real work-home-type artists who came before my generation of artists, they'd have three ten- or fifteen-year runs on strips. John Carls, who drew the *Markian Manhunters* did it for three years, without a fill-in. I had a fill-in for my first five issues. It puts you in your place."

"A lot of people ask me what I want to do next. Well, I don't know I mean, I'd set a goal for myself to draw super-hero comics. Now I'm drawing what could be considered the super-hero comic. Where do you go after that? I know I'd like to do a project where I could sit down and baby it along. Do all the art myself, take the time to make sure that every panel is right and there's nothing substandard in it. There's no time to do that on a monthly book."

"I guess the one real goal that I do have is to create a book in character and do it in such an individual way that when people look at it, they'd say, 'Whoody did it like him.' Like Alan Raymond on 'Rip Riley' . . . although people carried on after Raymond was killed and it was good, it wasn't Raymond. I figure that's a nice lifelong ambition, to spend the next 50 or 60 years attempting to get on the list of people like that, even at number 100. At least it's not a goal I'll reach next week."

BATMAN.

From the archives of the DC Comics Library, we bring you the cover of **BATMAN** #27 (1945), depicting an appropriate theme for the season.

